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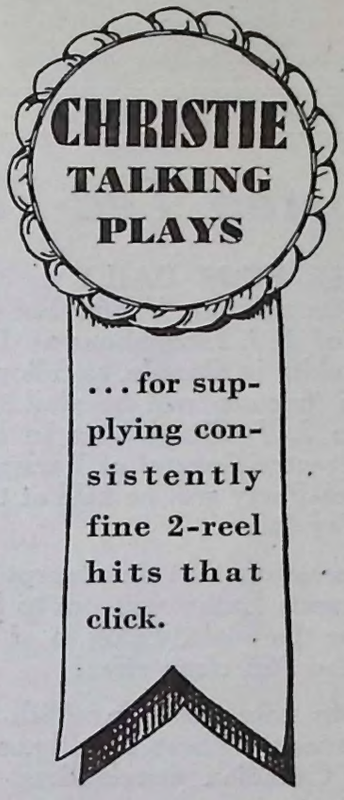

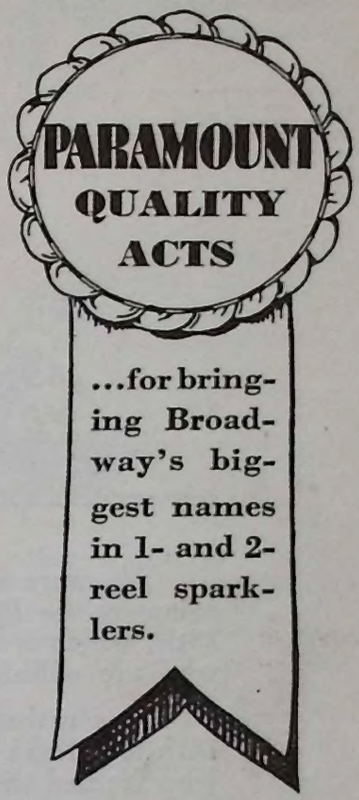

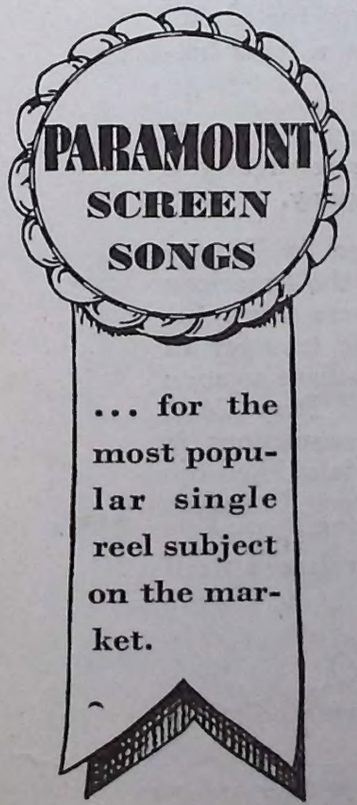

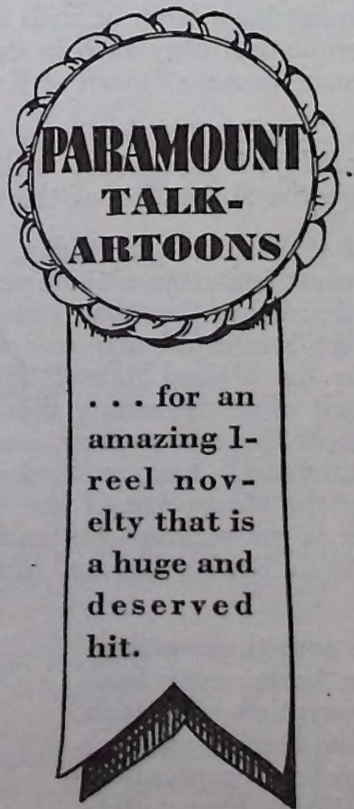

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RAY LEWIS
Editor and Managing Director

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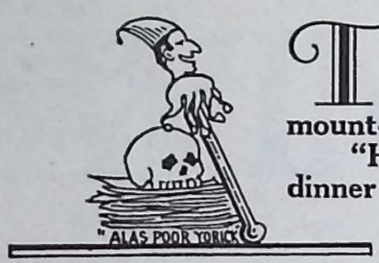
"A Boston Tea-Party"



THE FILM DAILY in its May 1st issue, reports, in its column, "Along The Rialto," the appointment of J. J. Fitzgibbons as Director - General of Paramount-Publix in Canada, as follows:

"His friends will be glad to learn of the testimonial dinner to J. J. Fitzgibbons in honor of his promotion as Director-General of Paramount-Publix in Canada. The Tea-Party will be held at the Somerset Hotel, Boston, May 6th."

We were under the impression that the absorption of Famous Players Canadian by the Paramount-Famous Lasky was not to be consummated until May 25th; which is the date set for the final turning in of the shares, by shareholders who are willing to accept the American offer!

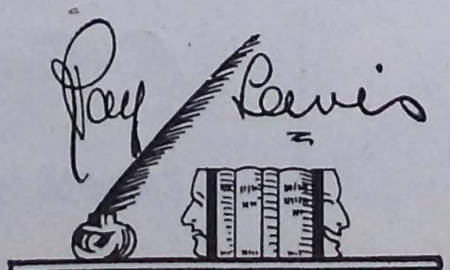
It is rather interesting to note that May 25th is Sunday; and that May 24th is a legal holiday in Canada. These facts have been overlooked by those who framed the offer to the Canadian shareholders.

This leads us to conclude that the arrangements for the absorption of the Canadian company must have been made by American Interests, or in conjunction with a Canadian, who must have been in such a hurry to put the deal through, that he and they forgot that May 24th in Canada has been a legal holiday ever since Queen Victoria became Queen of England!

The overlooking of this Canadian holiday, and that the calendar records May 25th as falling on a Sunday, is consistent with a few more legal angles overlooked in connection with the absorption of the Canadian company.

We are not surprised that Victoria's Birthday, now celebrated as Empire Day, should not be of sufficient importance to be remembered by the American Interests, who are about to absorb our Canadian company, but where were the Canadian Directors, who were interested and co-operating in this transfer of Canada's leading theatres to the United States? Have these Canadians so soon forgotten, in their U. S. spirit of co-operation, the significance of May 24th, and what will be the feelings of these Canadians, some who are conspicuous in declaiming "Canada for Canadians," Empire Trade and an Imperialistic co-operation, at the reminder that the absorption of the Famous Players Canadian Corp., by Paramount-Publix is an occasion for another "Boston Tea - Party," reminiscent of another event in British history, when the U. S. released itself from British control?

Such "Tea-Parties" are sometimes premature, for although the Boston harbor may have become "famous" for its absorption of British Tea, the Canadian Legislative Harbor may become Famous Players Canadian Corporation, with Canada paramount, but not Paramount-Publix.



RAY PRESENTS

RAY LEWIS

IT LOOKS as if according to our last week's prophecy, and in contradiction to the promise that "The affairs of the Canadian company will be carried on under the same policy and in the same progressive manner as heretofore" that the "Canadian heads are already beginning to drop into the basket."

The Canadian public is opposed to American control of its Screens. The Canadian public has supported American Films and this publication has acted as a buffer between Anti-American Film Propaganda and the Canadian public.

We adopted this policy, because we believe in an Open Market, as far as quality makes such a market competitive, but when the Theatres of Canada become an issue; and the Interests of the entire Film Industry are in need of Wise Counsel, we feel that the American Film Industry as a whole should get the right angle on the attitude of Canadians toward the proposed Paramount-Publix deal in Canada.

We consider no company has the right to precipitate legislation in a country, the reaction of which must be born by the entire Industry.

No company has a right to make the American Film Industry a target for attack because that company is obdurate in its policy of expansion.

With 98% of the product shown upon the Screens of Canada, American, this should be a sufficient revenue to satisfy the American Film Industry, without the revenue which accrues to the Canadian shareholders of Canadian theatres, and which remains in Canada.

THE PROPOSED deal is unfair to the Canadian shareholders, unfair to the American Film Industry, eliminating other important factors.

We want Canada's Film Industry free from monopoly; and if such a monopoly is in existence, or unavoidable it must, at least, be Canadian!

The Canadian Independent Theatreowners can cope with a Canadian theatre monopoly, but what chance will they have when their greatest opposition becomes an exhibitor-producer-distributing organization?

We want variety in product. A theatre policy which is obliged to compromise on product, giving its own product the greatest number of bookings, irrespective of quality, and disregarding the quality pictures which are available, is operated to the disadvantage of the shareholders, for the public is quick to sense such a policy and with-hold its patronage.

As far as relative values are concerned, the revenue of the Famous Players Canadian Corp., is of more importance to its shareholders and to Canada than the revenue of Paramount product.

The Famous Players Canadian Corp. has 380,000 shares, these shares increased 1000% in value per share between 1927-1929, and the Canadian company has but added 60,000 shares to its issue of 320,000 at the time the original shares were split 4 for 1.

The Famous Players Canadian shares were originally bonus shares. In 1927 they had a market value of $30.00. These were split into four, and in 1929 an offer for these shares of $75.00 a share made the old shares worth $300.00 a share, indicating an increase of 1000%.

IN 1927 the Paramount Famous Lasky had approximately 800,000 shares and in 1930 there are close to 3,000,000 shares of this company.

The Canadian shares have increased in earning-power value, the American company's shares have diminished!

But aside from the poor deal which is being offered to the Canadian shareholders, the minority shareholders are bitter in their denunciation of this "sell out." Over three hundred protests have already come in to Mr. Arthur Roebuck, solicitor for the Protective Association of Minority Shareholders, and every shareholder stresses that they have no desire to accept the offer; and are opposed to the control of Canadian screens outside of Canada.

Is the American Industry to disregard public opinion in this matter, because one company wishes to monopolize a territory?

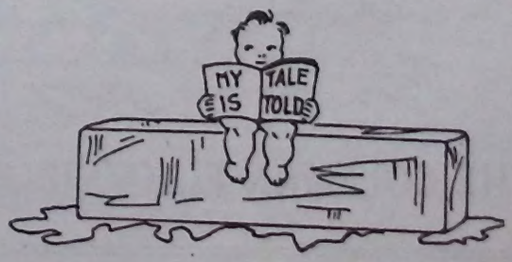
This paper will co-operate in any way to protect the American Industry as a whole, it is opposed to aiding any one company to secure a monopoly in Canada, where all product should have an equal chance.

It is opposed to foreign domination of a Canadian Theatre Enterprise which has been financed and supported to its dominant position by Canadians.

CANADA has as much right to control her screens as her newspapers.

The United States is ever vigilant of any foreign film encroachments upon American territory.

If this policy is good for America, a Canadian Protective Film Trade policy should be good for Canada!



Observations

By The Editor

DREAMLAND THEATRE of Barrie, Ont., has been permitted to continue with its Talking Picture installation, a settlement having been concluded by the new management and the owner of the theatre, R. G. Garrett, whereby the management agrees to leave the building in its original condition at the expiration of the five year lease now in operation.

The owner had obtained an injunction restraining the management from proceeding with certain installations relative to new talking picture equipment.

* * * *

GENERAL THEATRES EQUIPMENT INC. will offer, through Pynchon & Co., 433,000 shares of common shares as represented by Voting Trust certificates in connection with the acquisition of controlling interest in Fox Film Corp., and Fox Theatres Corp.

This stock is in addition to the recent marketing of $30,000,000 convertible 6 per cent. debentures.

The General Theatre Equipment owns a substantial block of the Class "A" stock of Fox Film and a majority of the Class "B" shares in addition to securities of the Theatres Company.

* * * *

LOEW'S, Toronto, Theatres showed a substantial increase in profits in 1929 over last year. Net earnings, before providing for Dominion income tax are placed at $124,801.34 compared with $77,306.75 for the previous year. This is exclusive of profits derived from a pooling agreement with the Bloor St. Theatre and still undistributed.

Earnings on the $750,000 of $100 par common outstanding, work out to $16.64, before making provision for income tax, compared with $10.30 for 1928 on the same basis.

Assets are placed at $2,086,309 compared with $2,097,576 for the previous year.

The good report sent the stock up five points on the Toronto Exchange recently, reaching a new high of 45 for 1930.

* * * *

"HELLO SISTER" did not receive a sisterly welcome from the Ontario Board of Censors who ordered several eliminations, one in particular dealing with a scene in a church where a minister announces the hymn to be sung by the congregation! This scene and the singing of the hymn were among the eliminations!

* * * *

THE TOTAL footage of films submitted for Censorship during 1929 to the British Board of Censors amounted to 7,063,435 feet which included 2,155 subjects. Of this number there were 923 silent fiilms and 721 Talking Pictures which were passed as "Universal" receiving the "U" certificate. Of the Silent Films 280 and 182 Talking were marked "Public" with the restrictive "A" which indicated adult audiences and 7 films were rejected in their entirety!

There are 42 which are under censor considerations and will have to be "cut" in order to meet the requirements.

The theme of the story is the objectionable feature, therefor it is not likely that the 42 will be released throughout the British Isles, it is reported.

251 films were released out of 300 films, when the necessary eliminations had been made. Because of the growing popularity of Talking Films the Board of Censors installed Talking Equipment and since it was specified that this should be of British construction and design, if possible, the A. W. H. outfit supplied by British Phototone Ltd., for sound-on-film and sound-on-disc was installed.

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$85.00 per Week for 1st Year — $53.75 per Week for 2nd Year.

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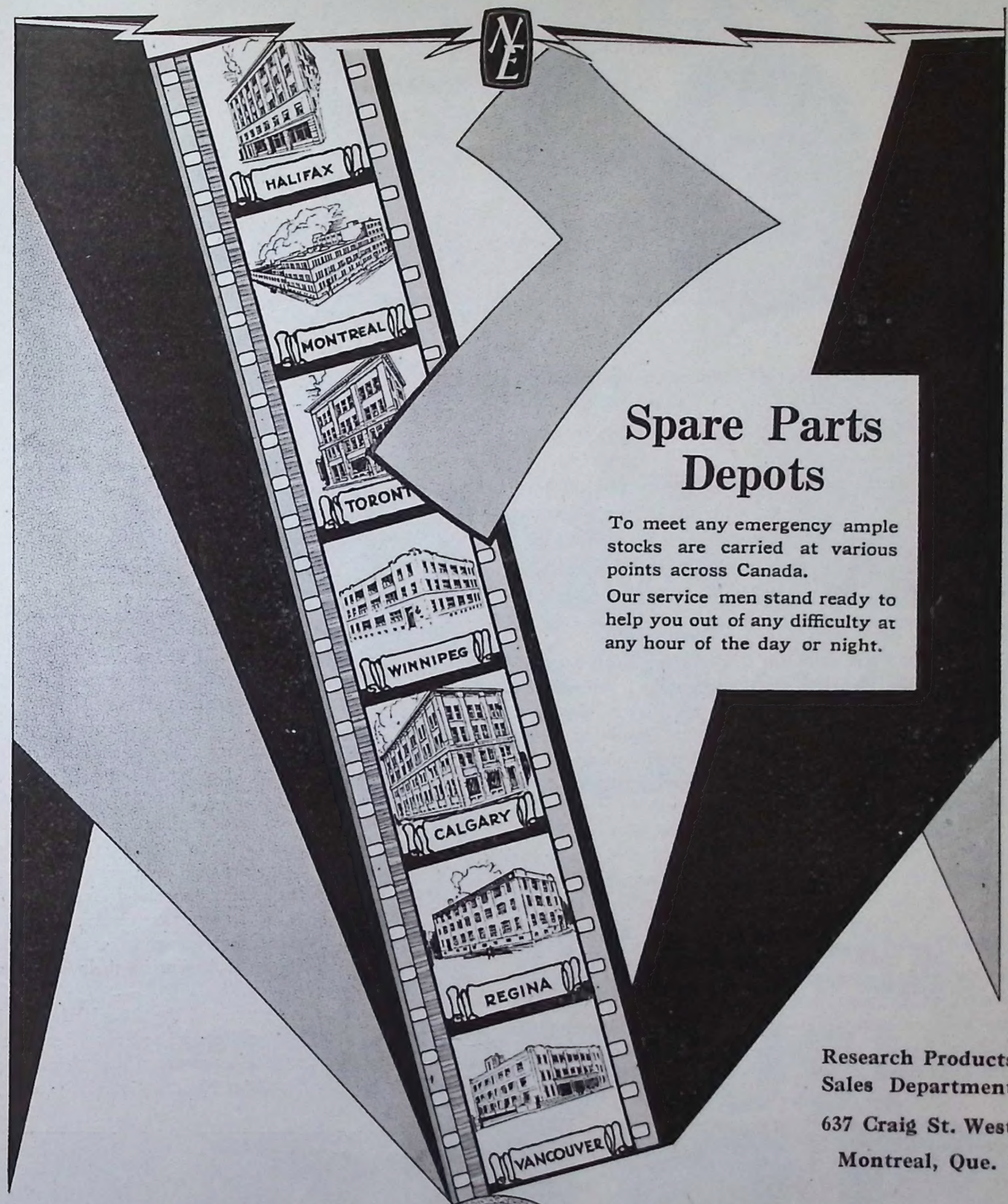

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Western Electric in U.S.A.

Who's Who In Northern Electric

O. R. HARVEY

IN VIEW of the widespread influence of the Northern Electric Company as unquestionably the leading manufacturer of Sound and Talking Picture Equipment in Canada, it is thought that—

In view of the nation wide influence upon and close association of the company with the Moving Picture Industry in Canada, it is believed that a brief who's who of those in the Notrhern Electric Company Limited who are in constant contact with hundreds of theatres across the continent, would be of interest to our readers.

WHEN the great rush for Sound Equipment came in 1928, directly after the Northern had "wired" the Palace in Montreal for the Famous Players Canadian Corporation which thus became the Dominion's first "Sound" house. The Northern Electric Company in order to cope with the insistent demand for installations from one end of the country to the other, organized a special department of some hundred and fifty employees, known as the Research Products Department, under the direction of O. R. Harvey, with separate divisions to look after the several types of equipment handled; one of which being the Theatre Division, and this is the one which interests our readers most.

Mr. Harvey set about forming his personnel. He selected as Engineer in Charge, Mr. F. G. O'Brien who has had considerable experience in electrical and radio fields and spent sometime in th laboratory and installation department of the Western Electric Company.

ASSISTING Mr. O'Brien are three superintendents, namely Messrs. H. S. Walker, as Operations Supt.; C. I. Soucy, as Service Supt.; and P. Jones as Merchandise Supt. Each of these men have considerable staffs of trained men reporting to them in their various capacities, helping to fulfill their two well-known slogans, which they jealously guard, "The House must open on time" and "The Show must go on."

Mr. L. C. Pearson is in charge of the Contract Division, and also with H. S. Walker, arranges installation schedules for customers.

Among these are the following District Supervisors: F. M. Foley, Maritimes and Newfoundland; J. A. Cash, Quebec; R. S. Baverstock, Ontario; H. R. Varcoe, Manitoba and Saskatchewan; A. Jackson, Alberta and British Columbia; A. D. Turnbull, Eastern Districts; E. Harris, Hamilton and Toronto; H. Goldin, Montreal.

SALES are in the hands of Mr. B. C. Lewis, as Theatre Sales Manager. Mr. Lewis is assisted by four District Sales Specialists, Messrs. J. B. Starke, in Quebec and the Maritimes; H. G. Graham in Ontario; W. R. Catton in the middleWest and C. C. Pettit in B. C. These salesmen make their haedquarters in Montreal, Toronto, Winnipeg and Vancouver respectively, but report direct to and take their instructions from the Theatre Sales Manager in Montreal.

Seven conveniently located Theatre Spare Parts Depots are maintained by the Company across the Dominion in order to avoid unnecessary delay in taking care of emergency replacements, whilst 42 carefully trained service engineers regularly inspect every theatre that is Northern equipped from Newfoundland to Vancouver Island.

FURTHERMORE, there are at the service of the managers of all "Northern wired" houses, the whole resources of a well organized publicity department known as the "News Bureau" under the management of Mr. D. E. Bankart. This bureau sends out various forms of publicity for the use of, and in many other ways cooperates with the theatre managers in their own publicity campaigns.

Such, briefly, is an outline of the organization which the manufacturer has built up in order to serve, and which stands back of the managers whose theatres are equipped with the Northern Electric Sound System.

B. C. LEWIS

F. G. O'BRIEN

H. S. WALKER

C. I. SOUCY

D. E. BANKART